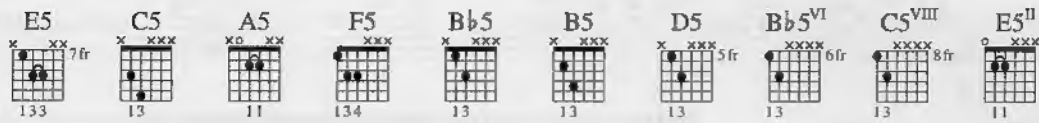


Trust

Words and Music by Dave Mustaine and Marty Friedman



Intro
Moderate Rock ♩ = 132

(drums) 8 * Gtr. 1 N.C.

p ————— *mf*
w/ pick & fingers

T						
A		9		9	7	(7) / 12
B		7		7	5	(5) / 10

* Synth arr. for gtr.
** Vol. swell, 1st time only

E5 C5 A5 F5 E5 C5 A5

Gtr. 2 (elec.) *pp* w/ dist.

Gtr. 3 (elec.) *pp* w/ dist.

9	9	9		12	9	9	12
---	---	---	--	----	---	---	----

Gtr. 1

9		9	10	(10) / 12	9
7		7	8	(8) / 10	7

B \flat 5 E5 C5 A5 F5 E5

mp *mf*

p

9 12 9 9 10 10 10 (10) 9 9 9 12 9 9 12 9 9 9 12 9 9 12 12 12 (12)

9 7 (7) 12 9 9 10 12 7 8 10

C5 A5 F5

f P.M.

1/2 hold bend

9 9 12 9 12 12 9 12 12 12 12 (12)

9 7 9 10 12 14 7 8 10 12

Interlude

Gtr. 1 tacet

* N.C.(E5) Riff A

(C5) (A5) (B \flat 5) (C5) End Riff A (C5)

f P.M.

0 7 8 7 0 8 7 0 7 8 7 0 7 6 5 0 7 0 6 8 (8) 5 0 5 0 6 8 0

* Harmony implied by bass.

Verse

E5 C5 N.C.(E5) A5 N.C.(E5) F5 N.C.(E5) E5

1. Lost in a dream, - noth - ing's what it seems. -
 2. Time and a gain, - she re - peats, - "Let's be friends." - I

P.M. P.M. P.M. P.M.

C5 N.C.(E5) B5 N.C.(E5) A5 N.C.(E5) F5 N.C.(E5) E5

Search - ing my head, - for the words that you said. -
 smile and say yes, - an - oth - er truth bends I must con - fess. - I

P.M. P.M. P.M. P.M.

Gtr. 3 *mf*
 Gtr. 2 *divisi* (Gtr. 2 cont. in slash)

E C5 E A5 E F5 E E5

open open open open open

Gtr. 2 P.M. P.M. P.M. P.M.

Tears filled my eyes, - as we said our last good - byes. - This
 tried to let go, - but I know we'll nev - er end till we're dust. We

Gtr. 3

(12) 5 12

E (6) open C5 E (6) open B5 E (6) open D5 E (6) open A5 E (6) open F5 E (6) open
 P.M. P.M. P.M. P.M. P.M. P.M. P.M.

Gtr. 2 & 3: w/ Riff A, 2 times
Gtr. 7: w/ Fill 1, 3rd time
N.C.

N.C.

My bod - y aches _ from _ mis - takes, _ be - trayed _ by lust. _ We

Gtr. I Riff A1 End Riff A1

1 2 3 4 5 6 7 8 9 10 11 12

1.

4th time, To Coda

lied to — each oth — er — so much, — that in noth-ing we — trust.

14 19 15 17
12 17 13 13

[illegible]

Fill 1
Gtr. 7

T
A 14 **(14)**
B

Gtrs. 2 & 3: w/ Riff A, 2 times

that in noth-ing we trust. God help _ me please _ on _ my knees, _

Chord diagrams for guitar parts 2 and 3:

9 9 9 9	9 9 7	7 7 7	15 15	16 16 16 16	16 16 16	16 16
7 7 7 7	7 7 5	5 5 6	13 13	14 14 14 14	14 14 14	14 14

(On my knees, _ be - trayed _ by lust. _ We lied to _ each oth -

Good - bye love. _

Chord diagrams for guitar parts 2 and 3:

16 16 16 16	16 16 19	19 19 19 24	24 24 24 24	21 21 21 21	21 21 21
14 14 14 14	14 14 17	17 17 17 22	22 22 22 22	19 19 19 19	19 19 19

er _ so much, _ so much.) now there's noth - ing we _ trust.

Chord diagrams for guitar parts 2 and 3:

21 21 21 21	21 21 21	21 21 21 21	21 21 15	14 14 19	15 17
19 19 19 19	19 19 19	19 19 19 19	19 19 13	12 12 17	18 16

Interlude

Slower ♩ = 118

Gtrs. 1, 2 & 3 tacet

* N.C.(Em)

Spoken: How could this be happening to me? I'm lying when I say trust me. I can't believe this is true.

Chords: (C) (Am) (F)

Trust hurts. Why does trust equal suffering?

Chords: Em Cmaj7 C#m7b5 (D)

Gtr. 4
(nylon-str. acous.)

mp

Gtr. 4 **Am

F7/C

Gm

mf

Gtr. 5
(nylon-str. acous.)

mf

** Chord symbols reflect overall tonality.

Bbm

Fmaj7/A

A7b9

let ring ----- rit.

rit.

Slower ♩ = 108

Gtrs. 2,
3 & 6
(elec.)

Gtrs. 4 & 5 tacet
N.C.

*Gtrs. 2 & 3

Gtr. 6 tacet
A5

mf heavy P.M.

Gtr. 6 divisi

1/2

* Gtr. 6: w/ clean tone and reverb (mp)

* next 5 meas.

P.M.

♭ = 132

Gr. 7 Grs. 2 & 3: w/ Riff A, 4 times
(elec.) N.C.

Gr. 7 Grs. 2 & 3: w/ Riff A, 4 times
(elec.) N.C.

ff
w/ dist.

11 $\frac{1}{2}$

12 $1 \frac{1}{2}$

8va loca

let ring

9 9 9 16 16 17 (17) 17 (17) 17 (17) 2 2 2 (2) (2)

** 2nd string caught under finger.

[illegible]

⊕ Coda

Gtrs. 1, 2 & 3: w/ Riffs A & A1, 5 times

that in noth-ing we trust, God help me please on my knees, (In noth-ing we trust.)

Gtr. 3

Fretboard diagram for Gtr. 3:

9	9	9	9	9	9	7	7	7	7	12	12	12	12
7	7	7	7	7	7	6	6	6	6	10	10	10	10

be - trayed by lust. We lied to each oth - er so much,

Gtr. 7

Fretboard diagram for Gtr. 7:

11	11	(11)	9
----	----	------	---

Dynamics: *mf*, *1/2*

(So much.) now there's noth - ing we trust. My bod - y aches

mp *mf*

Fretboard diagram:

(9)	14	12	14	12	14	12	15	12	14	12	15	12	14	12	14	15	12	12	15	(15)	12
-----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	----	------	----

Dynamics: *full*, *fall*

from mis - takes, be - trayed by lust. We lied to each oth -

8va

Fretboard diagram:

15	15	12	15	(15)	12	15	17	(17)	17	(17)
----	----	----	----	------	----	----	----	------	----	------

Dynamics: *full*, *1/2*, *full*

er so much. oth - er so much.

Sya

19 $\frac{1}{2}$ (19) 15 17 $\frac{1}{2}$ (17) $\frac{1}{2}$ (17) $\frac{1}{2}$ (17) 15 17 full (17) 15

Gtrs. 1, 2 & 3: w/ Riffs A & A1, 1st 3 meas. only

by lust, We lied to each oth-er so much.

loco

full

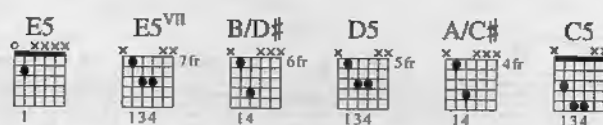
11 15 10 12 (12)

9 12 9 (9) 12 9 12 9 12 9 12 9 12 10 10 12

Gtr. 3 tacet
 B \flat A E D E B \flat 5^{VI} C5^{VIII} E5^{II}
 6fr 5fr open 5fr open
 Gtr. 2
 Ab - so - lute - ly noth - ing we — trust.
 w/ wah-wah
 mp

Almost Honest

Words and Music by Dave Mustaine and Marty Friedman



Intro

Moderate Rock ♩ = 140

approx. 8 sec. (sounds) Gtr. 1 (elec.)

1., 2., 3.,

E5 G A5 E5

f w/ dist. let ring - - - let ring - - - -

TAB

0 | 2 2 2 2 0 2 2 0

4.

Verse

Gtr. 1 tacet

† N.C.(E5)(G5)(A5) (E5)

E5 A5 E5 D5 E5

I lied just a lit -

Gtr. 1 Gtr. 2

* Gtr. 2 (elec.) divisi

mp

(2) 2 2 2 7 9 2 0/0

* w/ clean tone & flanger

** Gtr. 1 to the left of slash in TAB.

† Chords in parentheses implied by bass.

(G5) (A5) (E5) (G5) (A5) (E5)

tie when I said I need you. You stretched the truth.

(0) 0 0 0

(G5) (A5) (E5) E5 G A5 E5

Gtr 2 tacet

when you said — that you knew. Just can't be lieve

Gtr 1

Gtr 2 divis.

let ring — let ring — — —

(0) 2 2 2 3 2 0 2 0

G A5 E5 G A5 E5 A5

it. There's noth-ing to say. — I was al-most hon-

let ring — let ring — — — let ring — let ring — — —

(0) 2 2 2 3 2 0 2 0 2 2 2 3 2 0 2 0 2 0

E5 A5 E5 D5 D#5 N.C.

Gtr 3, w/ Fill 1

- est, al - most.

Gtr 2

0

Gtr.

P.M. — P.M. — P.M. —

(2) 2 2 0 0 1 2 2 0 1 2 2 0 1 2 2 0 1 2 1 0

Fill 1
Gtr 3 (elec.)

mp
w/ dist.

TAB

4 2 4 2 X X X X 4 (4) 7 7 (1) 7 7 (1)

Chorus

E5

A

E5

A

N.C.

Liv-ing a lone, _

can't stand _ this place. _

Rhy. Fig. 1A

End Rhy. Fig. 1A

flanger off
w/ tremolo
let ring throughout

Rhy. Fig. 1

End Rhy. Fig. 1

E5

A

E5

A

N.C.

E5

It's four in the morn - ing,

and I still see _ your face. _

Verse

Gtr 2 tacet

* G/E

* A5/E

E5

I was near - ly pure _

Gtr. 1

Rhy. Fig. 2

End Rhy. Fig. 2

let ring _

let ring _

P.M. _

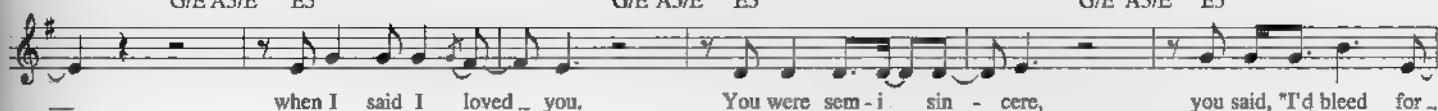
* Note to right of slash played by bass.

Gtr 1 w/ Rhy Fig 2, 5 times

G/E A5/E E5

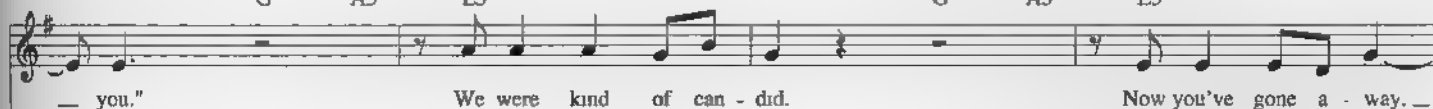
G/E A5/E E5

G/E A5/E E5



G A5 E5

G A5 E5



Gtr 3 w/ Fill 2

G

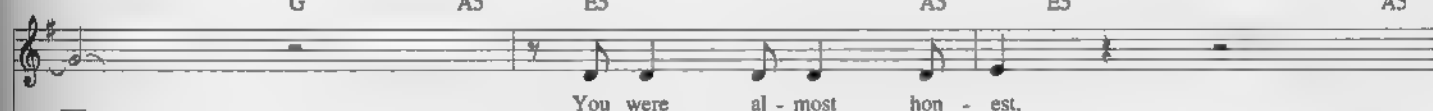
A5

E5

A5

E5

A5



Gtr 3 w/ Fill 1

E5

D5

D#5

N.C.



Chorus

Gtrs 1 & 2 w/ Rhy Figs. 1 & 1A, 4 times, single

E5

A

E5

A

N.C.



E5

A

E5

A

N.C.



E5 A E5 A N.C.

can't face to - mor - row, now you're not com - ing back. —

* Voc. echoed by spoken voice, next 8 bars.

To Coda

E5 A E5 A N.C.

Walked off in the night — and just left me — the tracks. —

Bridge

Gtr 1: w/ Rhy. Fig. 1

Gtr 2 tacet

E5 Badd4 Dsus2 A

I ques - tion your call — by the tone of your voice. — I

Gtr. 4
(.2 str
acous.)

Rhy. Fig. 3

mf

el ring throughout

C Dsus2 E5 E5^{7b9}

Gr. 1 —

know I should hang — up, but I don't have — a choice. —

End Rhy. Fig. 3

Gtr 4, w/ Rhy. Fig. 3

B/D# D5 A/C#

It hap - pened that night — when you told me to go. —

Rhy. Fill 1

Gtr 1

mf

TAB

Guitar Solo

Gtr 1 w/ Rhy. Fig. 2, 7 times

C5

D5

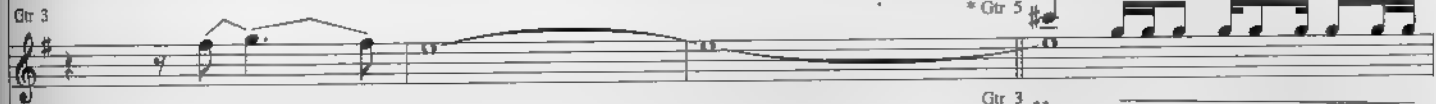
E
⑥
open

G

A5



Don't ask who's to blame, I don't know.



* Processed gtr arr. for gtr

** Decresc refers to Gtr. 3 only

Gtr. 3 tacet
E5

G

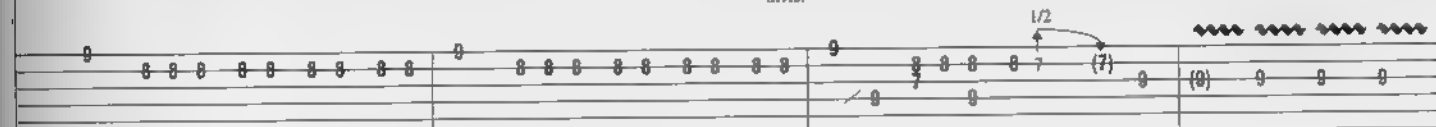
A5

E5

Gtr. 5 tacet

G

A5



E5

G

A5

E5



grad. bend

1/2

full

P.M. -1

1/2

1/2

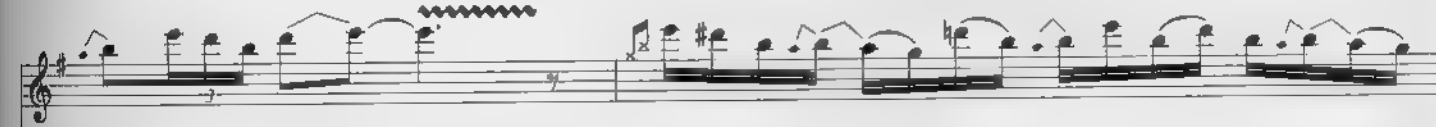
1/2



G

A5

E5



ful.

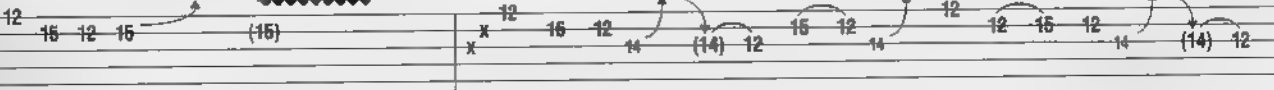
ful.

rake -1

full

full

full



Rhy. Fill 2
Gtr 4



T
A
B

G A5 E5 G A5 E5

ful. ful. ful. full

grad. bend 1/2 1 1/2 full ful

14 15 14 14 12 14 12 (14) 12 14 12 15 16 (18) (18) 15 15 15 12 15

G A5 E5 B

15 15 12 12 15 1/2 15 15 12 12 16 12 12 16 12 15 12 12 14 12 14

Gtr 1

let ring let ring P.M.

(0) 2 2 2 2 2 0 2 2 0 0 0 0 0 0 2

D.S. al Coda

ful hold bend

(14) 11 14 14 14 14 16 17 18 19 (18)

P.M. P.M. P.M.

(2) 2 0 1 2 2 0 1 2 2 0 1 2 1 0

⊕ Coda

E5 A N.C.

left me the tracks.

Gtr 1

12 12 12 14 12 14 12 12 14 12 12 15 12 14 12

Outro

E5 *G5/E F#5
Bkgd. Voc. Fig. 1

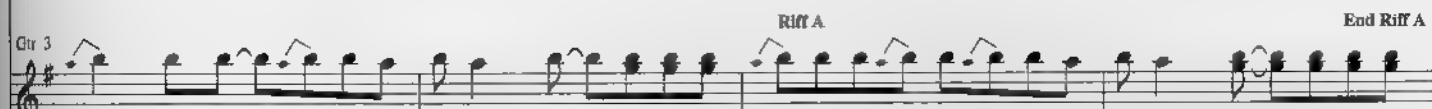
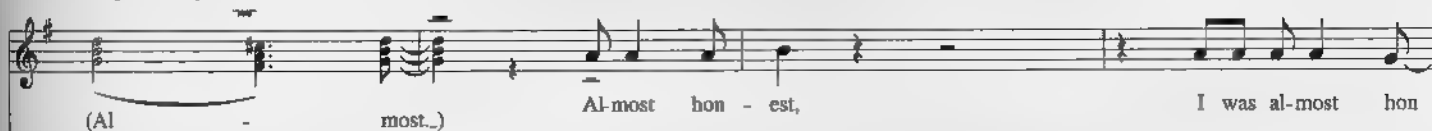
A5 N.C.

D5 E5 D5/E E5
End Bkgd. Voc. Fig. 1

A5 N.C.

D5

w/ Bkgd. Voc. Fig. 1



w/ tremolo

let ring - - -

let ring - - -

hold bend

hold bend

hold bend

hold bend

hold bend

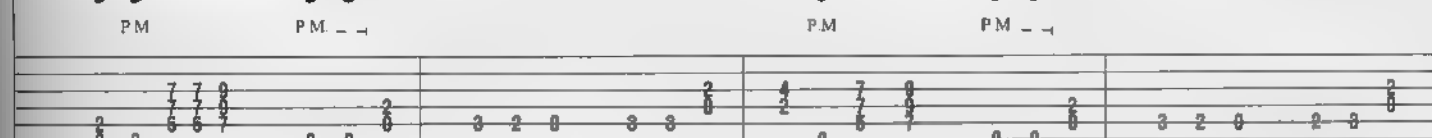
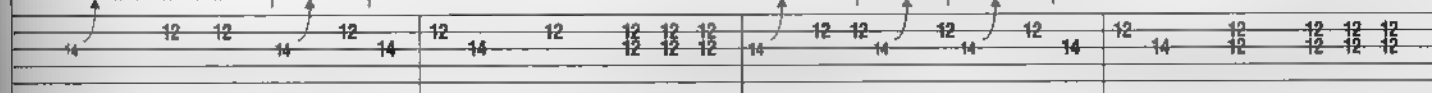
full

full

full

full

full



* Note to right of slash played by bass.

Begin Fade

Gtr 3: w/ R ff A till fade

E5 D5/E E5

A5 N.C.

D5 E5 D5/E E5

A5 N.C.(E5) F#5

G5 F#5 E5



P M

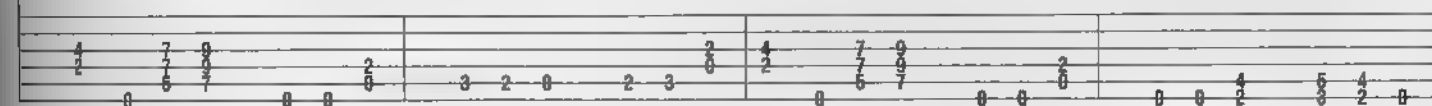
P M - -

P M

P M - -

P M - -

P M



Fade Out

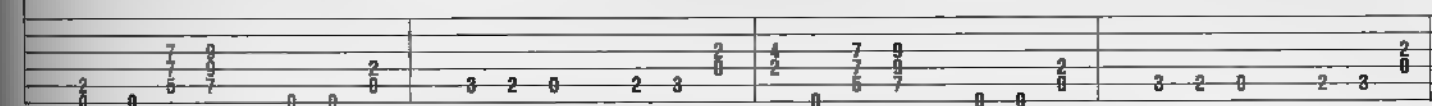
D5 E5

A5 N.C.

D5 E5 D5/E E5

A5/E N.C.

D5



Use the Man

Words and Music by Dave Mustaine and Marty Friedman



Intro
Moderately Slow ♩ = 78

E

* Gtr 1 (elec.) (30 sec.)

Gtr 2 (acous.)

Rhy. Fig. 1

mf

End Rhy. Fig. 1

TAB

* w/ heavy tremolo effect & slight dist.

I heard some-bod - y fixed to - day, there was no last good - byes

Gtr 2 w/ Rhy. Fig. 1, 7 times, simile
Gtr 3 w/ Fill 1
Gtr. 1 tacet

E G6 F#11 Fmaj7#11 E

Gtr. 1

to say. His will to live ran

Gtr 3: w/ Fill 2
Gtr. 1 tacet

E G6 F#11 Fmaj7#11

dim.

out, I heard some - bod - y turned to dust.

E G6 F#11 Fmaj7#11

Look - ing back at what he left, a list of plans and pho - to - graphs.

Fill 1
Gtr. 3 (elec.)

mf

w/ dist & flanger

full

full

full

TAB

14 (14) 12 14

Fill 2
Gtr. 3

mf

w/ flanger

full

full

TAB

12 (12)

E G6 F#11 Fmaj7#11 E G6 F#11

Songs that nev - er will be sung -

Fmaj7#11 E G6 F#11 Fmaj7#11

these are the things - he won't get done. - The things he won't - get done. - I've

Chorus

Gtr 2 tacet
E5

G5 F#5 F5

seen the man - use the nee - dle. (Seen the need - le use - the man. -

* Gtrs. 3 & 4
(solo) Rhy. Fig. 2

w/ LIST

* Gtr. 3: w/ flanger off

Gtrs. 3 & 4. w/ Rhy. Fig. 2, 3 times, simile

E5 G5 F#5 F5

seen them crawl - from the cra - dle... To the gut - ter on - their hands. -

E5 G5 F#5 F5

fight a war, - but it's fa - tal. It's so hard - to un - der - stand. -

To Coda ⊕

E5 G5 F#5 F5

seen the man - use the nee - dle. (2.) Cryp - tic writ -
Seen the nee - dle use - the man. -

Fill 3
Gtr 3

mf
w/ flanger

T
A
B

N.C.

—)

Gtrs 3 & 4

Gtr 3

Gtr 4 *divisi*

(cont. on slash)

0 7 5 7 7 5 6 7 7 6 7 9 9 8 7 5 3

Verse

E5

Gtrs 3 & 4

Gtrs 1 & 2: w/ Rhy. Fig. 1, simile

E G6 F#11 Fmaj7#11

Gtr 3: w/ Fill 4

2. Just one shot to say good-bye, — one last taste to mourn and cry. — Cry, cry.

Gtr 1

mp

Gtr 2 *tacet*

E

Gtrs 1 & 2: w/ Rhy. Fig. 1, simile

Gtr 3: w/ Fill 5

E G6 F#11 Fmaj7#11

Scores and shoots, lights go dim. — Just one shot to do him in. — He

Gtr 1

Gtr 2: w/ Rhy. Fig. 1, 4 times, simile

Gtr 1: *tacet*

E G6 F#11 Fmaj7#11 E G6 F#11

hangs his head and wonders why, — why the monkey on ly lies. — Lies,

Fill 4

Gtr 3

mf w/ flanger

TAB

9-16

Fill 5

Gtr 3

mf w/ flanger

full

1 1/2

full

TAB

12 15 12 15 17 (17) 15

Fmaj7#11 E G6 F#11 Fmaj7#11

lies. But pay — the pau - per, he did choose, — he hung — his head — in - side — the noose. —

D.S. al Coda

Gtr 3 w/ Fill 6 E G6 F#11 E5

He hung his head in - side the noose, — oh. — I've

Gtr 1

fabk

⊕ Coda

F#5 A5 G#5 G5 E5 G5

- ing on — the wall. — (The be - gin - ning of — the end. — I've seen my-self use the nee -

Gtrs. 3 & 4

Interlude
Double-Time Feel

Faster ♩ = 194
Gtrs 3 & 4 (acet)
N.C.
(strings) 4

F#5 F5 E5

- die. Seen the nee - die in — my hand. —)

* accel. poco a poco

* next 4 meas.

Fill 6
Gtr 3

mf grad. bend *full* *steady gliss.*

w/ flanger 1/2

TAB 12 (12) (12) 17 5

ES NC.

[illegible]

* Ties apply when repeating as Rhy Fig 1

Qtr. 4. w/ Rhy Fig. 1, 3 times

E5 N.C.

G4, w/ any 1st, 2nd, 3rd
 E5 N.C. G5 N.C. F#5 N.C. F5 N.C. E5
 Bva

hold bend hold bend

(12) 13 14 15 16 17 18 19 20 21

ful. full full full full full full full

* Adjacent string caught in bend

8va

N.C.

G5

loco

N.C.

F#5

N.C.

F5

full

(15)

15 12

14

17 12

15 12

14

15 12

14

full

12

14

12 12

14

full

12 12

16 12

14

12 14

full

(14)

12 12 14

full

Chorus

Gtr 3: w/ Rhy Fill 7

N.C. E5 G5 A5 N.C. E5

I've seen the man use the needle. (Seen the needle use the man.)

Gtr 4 Rhy. Fig. 2 End Rhy. Fig. 2

full full 15 14 (14) 12 (2 5 8)

2 3 2 3 2 5 2 0

Gtrs 3 & 4: w/ Rhy. Fig. 2, 3 times

E5 G5 A5 N.C.

them crawl from the cradle. To the cof-

E5 G5 A5

fin on their fight hands. a war, but its fa-

N.C. E5 G5

tal. It's so hard to un-der-stand my-self

A5 N.C. E5

use the needle Seen the needle in my hand.

Fill 7

Gtr 3

(12)

TAB

Outro

Gtr 4. w/ Rhy Fig. 1, 4 times
N.C.

G5

N.C.

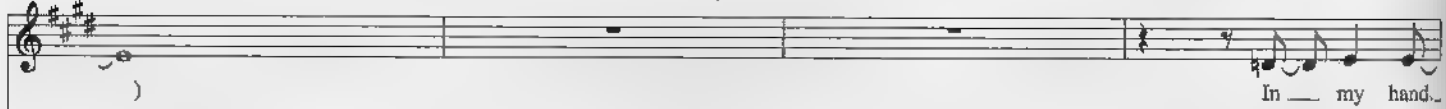
F#5

N.C.

F5

N.C.

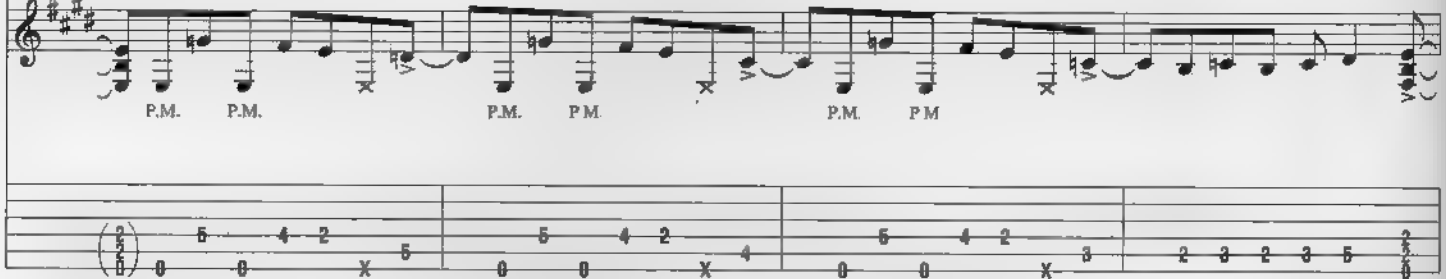
E5



Gtr. 3

Rhy. Fig. 3

End Rhy. Fig. 3



Gtr 3. w/ Rhy Fig. 3, 3 times
N.C.

G5

N.C.

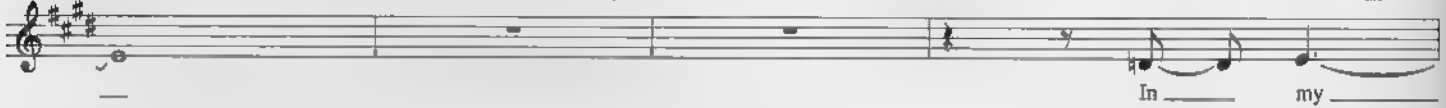
F#5

N.C.

F5

N.C.

E5



N.C.

G5

N.C.

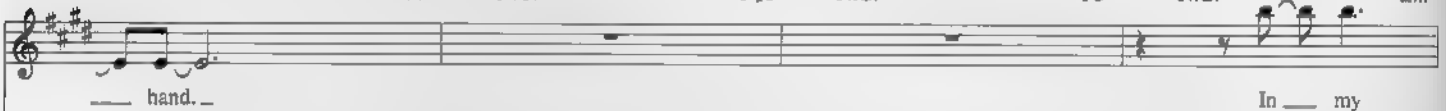
F#5

N.C.

F5

N.C.

Em



Gtr 5 (elec)



N.C.

G5

N.C.

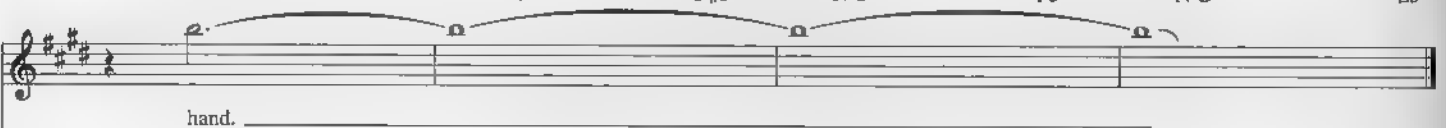
F#5

N.C.

F5

N.C.

E5



Words and Music by Dave Mustaine

Moderately $\alpha = .97$



Gtra. 1 & 2 (dist.)

G5 N.C. G5 B5 N.C. G5 E5 N.C. G5

TA

Dist.

[illegible][illegible]

Gr 4 w/ Fill 1, 3rd time
N.C. (G5)

G#4 w/ F#1, 5th time
 N.C. (G5) (F#5) (F5) (E5)

1. A - non - y - mous ex - ist - ence, ren - dered use - less to man - kind.
 2. In - vade the core of souls to wipe the lives a - way.
 3. Hail to the pow - er age, lest the vi - ral hour comes.

Rhy. Fig. 2

End Rhy. Fig. 2

The musical notation for Rhythm Figure 2 consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a series of eighth and sixteenth notes, some beamed together, and rests. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with fingerings indicated by numbers 1 through 5. The rhythm is marked as 'P.M.' (Piano Moderato) with a dashed line and a fermata symbol.

FIG. 1
Gtr 4

8va

Full

1/2

(17) 15

TAB

Gtr 2. w/ Rhy Fig 2, 3 times

(G5) (F#5) (F5) (E5)

De - stroy the log - ic vol - ume in the con - fines of the mind -
 De - sign va - cant be - ings, wel come the in hu - man race
 Raise the flag of volt age, bow to cir - cuit - ry un - known

Gtr 1

P.M. P.M. P.M. P.M.

5 4 3 (0-2)0

3 3 3 3 2 2 2 2 1 1 1 1 0 0 0

(G5) (F#5) (F5) (E5)

En - massed and pur - pose - less, march - ing in a per - fect line.
 En - crypt - ed hor - ror codes, di - rect - ive psy - che o - ver - write.
 Kneel be - fore the pro - ces - sor, lords of stat - ic laugh

P.M. P.M. P.M. P.M.

5 4 3 2 0 2 0 2 0

3 3 3 3 2 2 2 2 1 1 1 1 0 0 0

(G5) (F#5) (F5) (E5) *To Coda*

Ne - o - neur - o tor - ture, men - tal melt - down, a hein - ous crime.
 Pro - cess - ing brains to pab - u - lum, de - lete and for - mat liv - ing drives.
 E - lec - trons in sub - mis - sion, you must know who I am.

P.M. P.M. P.M. P.M.

5 4 3 2 0 2 0 2 0

3 3 3 3 2 2 2 2 1 1 1 1 0 0 0

Chorus

Gtrs. 1 & 2 w/ Rhy Fig. 1, 2 times

N.C. G5 N.C. E5 D5/E E5 D5/E

Mas - ter - mind. *Spoken: I tell you what to think.* Mas - ter mind. *Spoken: I tell you what you need.*

N.C. G5 N.C. E5 D5/E E5 D5/E

Mas - ter mind. *Spoken: I tell you what to feel.* Mas - ter mind.

Interlude

E5 F5 E5 D5 E5 F5 B5 D5 D#5

Gtrs. 1 & 2 Rhy. Fig. 3

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

E5 F5 E5 D5 E5 F5 B5 D5 D#5

Gtr 3 (dist.)

f P.S. ful

E5 F5 E5 D5 E5 F5 B5 D5 D#5

Gtrs. 1 & 2 End Rhy. Fig. 3

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

Guitar Solo

F#5 E5 F#5 E#5/F# B5 A5/F# F#5 E5/F# C5 B5 A5 G5

8va P.H. ful .12 full (4) 2 14 12 13 15 14 11 12 11

Rhy. Fig. 4

P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1 P.M. - 1

E5 F5 E5 D5 E5 F5 B5 D5 D#5

14 14 14 12 13 12 15 16 12 14 12 14 14

E5 F5 E5 D5 E5 F5 B5 D5 D#5

12 (12) 2 0 3 0 2 0 2 0 2 0 2

E5 F5 E5 D5 B5 F5 B5 D5 D#5 *D.S. al Coda*

0 2 (4) (20) 12 16 12 13 14 12 14 12 15 12 15 17

steady gliss.

Coda

N.C.(E5) (D#5) (D5) (C#5) (D5) (D#5)

7 7 7 7 6 6 6 6 7 6 5 5 5 4 4 4 5 6

I tell you what _ to think, _ I don't care what you thought..

Gtrs 1 & 2

(E5) (D#5) (D5) (C#5) (D5) (D#5)

I tell you what to think, I don't care what you thought.

9 8 7 6 5 4 3 2 1

7 7 7 7 6 6 6 6 5 5 5 5 4 4 4 5 6

(E5) (D#m) (Dsus4) (C#5) (D5) (D#5)

I tell you what to think, I don't care what you thought.

Gtr 2

Gtr 1 *divisi*

Gtrs 1 & 2

9 8/11 7/12 6 7 8

7 7 7 7 6/0 6/0 6/0 6/0 5/10 5/10 5/10 5/10 4 4 4 5 6

* Gtr. 2 to the right of slash in TAB

(E5) (D#m) (Dsus4) (C#5) (E5)

I'll tell you what _ to get, _ I don't care, _ I don't care what you've

Gtr. 2

Gtr. 1 & 2

Gtr. 1
divisi

9 8/11 7/12

7 7 7 7 6/9 6/9 6/9 6/9 5/10 5/10 5/10 5/10 6 6 6 6 6 9

4 4 4 4 4 4 4 4 4 7

Chorus

Gtrs. 1 & 2: w/ Rhy Fig. 1, 2 times
N.C.

got. Mas - ter - mind. _ *Spoken:* I tell you what to think. Mas - ter - mind _ *Spoken:* I tell you what you need

N.C.

G5 N.C.

E5 D5/E E5 D5/E E5

Gtrs.
1 & 2

Mas ter - mind. . Spoken: I tell you what to feel. Mas - ter - mind. . Spoken. Subject.

The Disintegrators

Words and Music by Dave Mustaine

Intro

Fast Rock ♩ = 147
Double-Time Feel

Free Time

Gtrs 1 & 2
(dist.) C

D

N.C.

Verse A Tempo *Am

Gtrs. 1 & 2 w/ Riff A, 7 times
C6

D

Am

Gtr 5 w/ Fill 1, 2nd time
F#m

A5 G#5 A5 N.C.

Fill 1

Gtr 5

F#5 A5 G#5 A5 N.C.

- tion. We say ven - geance is

F#5 A5 G#5 A5 N.C.

bliss. We say rev - o - lu -

F#5 A5 G#5 A5

- tion, with a cast i - ron

Pre-Chorus E5 D5 G5 N.C. A5 A#5 B5

fist. Com-ing down the road. Watch-ing ev - 'ry move.

Rhy. Fig. 1

PM

E5 D5 G5 N.C. A5 A#5 B5

Kick-ing in the door. Tak-ing what we choose.

End Rhy. Fig. 1

P.M. - - - - -

Chorus

E5 D G5 D G5 D A/C# F#5 C#(b5)

An - ar - chy's com - ing to town, a

Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

RIM B

Qtr 3

Qtr 4 (d.s.t.)

10 17 15

C C(#4) C5 E5 D G5 D G5 D

fier - y in - vad - er. Burn - ing it down to the

End Rhy. Fig. 2

P.M. - - - - - P.M. - - - - - P.M. - - - - -

B

15 17 17

Gtrs. 3 & 4 tacet

A/C# F#5 C#(b5) C
 ground, the Dis - in - te - gra - tors.
 P.M.
 8va
 End Riff B

Guitar Solo

Gtrs 1 & 2 w/ R.ff A, 8 times

Gtr. 5
(dist.)

Ctrs 1 & 2 w/ R. tr A. 8 times

Am C6

f

3

1 2 4 5 5 5 5 5 5 5 5 5 5 5 5 5 | 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

7 8 9 5 6 7 5

The musical notation for the guitar solo is shown on a grand staff. The top staff is in treble clef and contains the melody, which is a series of eighth and sixteenth notes, some beamed together. The bottom staff is in bass clef and contains the bass line, which consists of a sequence of numbers (0, 5, 6, 8, 5, 6, 7, 7, 6, 6, 7, 7, 6, 7, 8, 5, 7, 9, 7, 12) representing fret numbers. A curved arrow labeled '1/2' points from the '8' in the bass line to the first staff, indicating a half-step bend. The key signature is one sharp (F#), and the time signature is 4/4.

D.S. al Coda

The musical score is written on two staves. The top staff uses a treble clef and contains notes with various articulations like slurs and accents. Above the staff are chord symbols: C6, D8va, Am, and loco. The bottom staff shows fret numbers (0, 12, 14, 19, 17, 15, 13, 11) and includes annotations such as "grad. bend 1 1/2", "grad. release 1", and "full".

⊕ Coda

Gtrs. A5
1 & 2 Rhy. Fig. 3

Gtrs. 1 & 2. w/ Rhy. Fig. 3

G
⑥
3fr

A5 N.C. A5 N.C. A5 N.C. A5 N.C.

Gtr 3

(cont. in notation)
End Rhy. Fig. 3

Gtr 5

Guitar Solo

Gtrs. 1 & 2 w/ Rhy. Fig. 1
E5

G5 N.C. A5 A#5 B5

E5 D5
8va

G5 N.C. A5 A#5 B5
8va

Gtrs. 1 & 2, w/ Rhy Fig. 2, 3 3/4 times
Gtrs. 3 & 4, w/ Riff B
Gtr 5 w/ Fla 2
ES D GS

Gtr 5: w/ Fill 3
 E5

D G5 D G5 D A/C# F#5 C#(b5)C C#(4) C5

Burn - ing _ it down _ _ _ _ _ to the ground, the Dis - in - te - gra - tors, _

Ground, the Dis - in - te gra - tors

Gtr 3, 4 & 5 tacet

A/C# F#5 C#(b5)C D C N.C. A5

8va

Gtrs. 1 & 2

PH grad. bend full

4

ful.

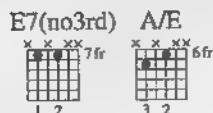
Fill 3
Gtr. 5

TAB

44

I'll Get Even

Words and Music by Dave Mustaine, David Ellefson, Marty Friedman and Brian Howe



Intro

Moderately Fast ♩ = 120

Gtr 1 (slight dist.) *mp* E7(no3rd) A/E

Gtr 2 *mp* E7 N.C. A

Rhy. Fig. 1

End Rhy. Fig. 1

let ring — — — let ring — — —

mf w/ tremolo

* Organ arr. for gtr

Verse

Gtr. . w/ Rhy. Fig. 1, 4 times

Em7 N.C. A

1. I'm lone - ly — and a - ban - doned. Washed up, left for dead.
2. I'm but - ter — and I'm twist - ed. I have-n't slept in days.

Em7 N.C. A

I'm lost in - side the des - ert of ev - 'ry word you
I'm lone - ly and I'm an - gry. I can't make it go

Em7 N.C.

said. — Like a nu - cle - ar — re - act - or or T. — N. T., I'm
a - way. I'm like a bomb that's tick - ing. I got voic - es in — my head. I

A Gtr. 4: w/ Fill 1, 2nd time Em7

think - ing 'bout the times — when you lied to me. All the in - u - en - do,
got a doll — with need - les, and wish - ing you were dead. I'll get you back — some-how. — That's

Fill 1
Gtr. 4 (dist.)

w/ wah-wah fdbk

14 (14)

N.C. A

caught up on — your hook. I was just a name in your lit - tle black — book. Oh!
 what I'm gon na do. Get you back some - how. Your night - mare com - ing true. Oh!

Pre-Chorus

N.C.

Gtr 1 Riff A

mf w/ dist

End Riff A

Gtr 1: w/ R. ff A, 3 times

In your lit - tle black — book. — Oh

Gtr 3 (dist)

Chorus N.C.

Ah, — I'll get

* Gtrs. 1 & 3 Rhy. Fig. 2

End Rhy. Fig. 2

pitch D

* Gtr 3: w/ clean tone

Gtrs. 1 & 3 w/ Rhy Fig. 2, 2 times

e - ven with you. — Ah, — I'll get

e - ven with you. ____ E - ven with you. ____

Gtrs. 1 & 3

⊕ Coda

Pre-Chorus

Gtr. w/ Riff A, 2 times
N C

It's com-ing true. ____

Gtr. 3 *ova*

w/ dist
* fdbk

X

* Microphonic fdbk., not caused by string vibration.

Chorus

Gtrs 1 & 3, w/ Rhy Fig 2, 5 times
N.C.

Ah, ____ I'll get e - ven with you. ____

Ah, ____ that's what I'm gon - na do. ____

Gon - na get e - ven with you. Ah, ____ I'll get

e - ven with you. ____ E - ven with you. ____ E - ven with you.

Gtrs. 1 & 3

w/ dist

Bridge

Gtr 4. w/ Fill 2

G5 A5 F#5 G5

B5

E5

B5

Bb5 A5

E7#9

You

N.C.

A7

Bb5 A5 Bb5 A5 E7#9

bet-ter look be-hind you,

'cause there I'm gon-na be.

I'll be

N.C.

A7

Bb5 A5 Bb5 A5

stand-ing in the shad-ows

with who I used to be.

Fill 2
Gtr 4

f
w/ wah-wah

1/2

full

full

Gtrs. 1 & 3; w/ Rhy. Fig. 3

F#7#9

N.C.

B7

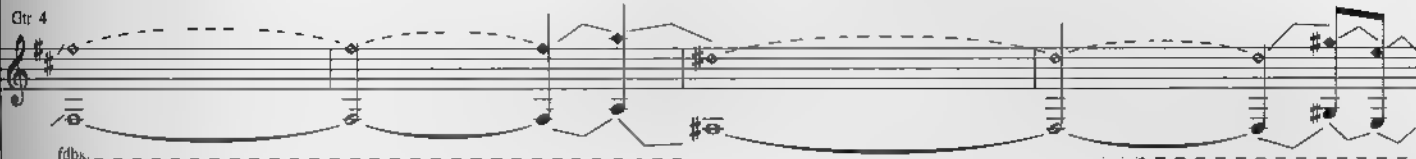
C5 B5 C5 B5



He's slight-ly schiz-o-phren-ic.

Me and me and me and me a-gree.

Gtr 4



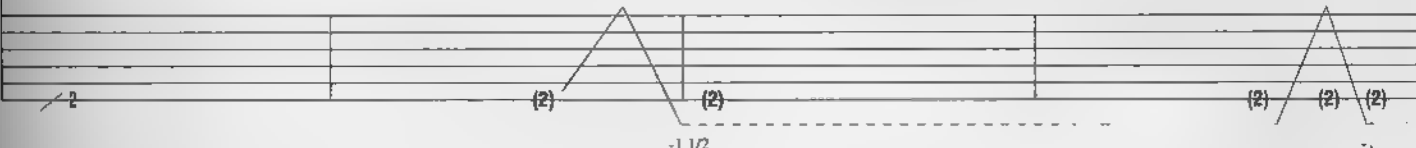
fdbk.

w/ bar

w/ bar

+1 1/2

+1



2

(2)

(2)

-1 1/2

(2)

(2)

(2)

Pre-Chorus

Gtr 1: w/ Riff A, 4 times

N.C.

F#7#9

N.C.

B7

A7



That you are gon-na pay —

for what you did _ to me. —

Ah, —



fdbk.

w/ bar

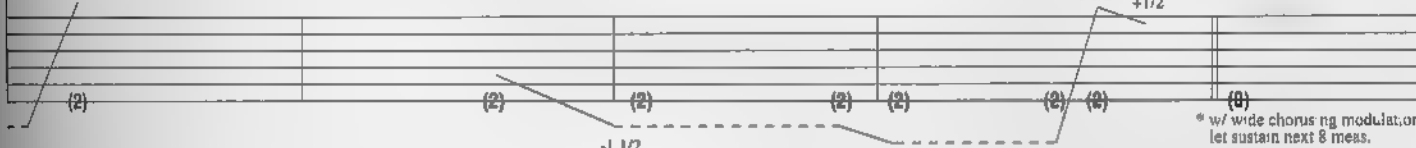
w/ bar

w/ bar

* fdbk

+1 1/2

+1/2



(2)

(2)

(2)

(2)

(2)

(2)

(2)

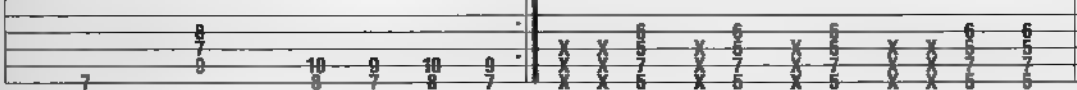
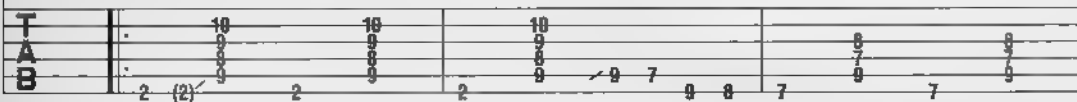
(2)

-1 1/2

-2 1/2

* w/ wide chorus ing modulation, let sustain next 8 meas.

Rhy. Fig. 3
Gtrs. & 3



Gtr. 3 w/ Rhy Fig 2 2 times
N.C.

I'll get e - ven with you. Ah,

Chorus

Gtrs. 1 & 3 w/ Rhy Fig. 2, 4 times
N.C.

I'll get e - ven with you. Ah,

I'll get e - ven with you. Gon - na get e - ven with you. Ah,

that's what I'm gon - na do. Gon - na, I'm gon - na, I'm gon - na, gon - na

Gtrs. 1 & 2 w/ Rhy Fig. 2, 4 times

Ah, I'll get

Gtr 4 Rhy. Fig. 4

End Rhy. Fig. 4

mf

7 7 8 9 10 10 8 9

Gtr. 4 w/ Rhy. Fig 4, til fade

e - ven with you E - ven with you. Ah,

Repeat and Fade

that's what I'm gon - na do. Gon - na, I'm gon - na, gon - na, gon - na, gon - na

Sin

Words and Music by Dave Mustaine, David Ellefson and Nick Menza



Intro

Moderately Fast ♩ = 126

Gtr 1 (dist.) E5 A G Gtr 1 tacet E5 A G E5
Gtrs. 2 & 3 (dist.) divisi

mf w/ tremolo

ff let ring — let ring —

0 5 4 3 2 0 0 5 4 3 2 0

*Key signature denotes E Dorian

Gtr 1 A G E5 A G Gtr 1 tacet E5 A G
Gtrs. 2 & 3 divisi

let ring — let ring —

0 5 4 3 2 0 0 5 4 3 2 0 0 5 4 3 2 0

Verse

E5 D5 E5 A G E5 D5

1. He had an un-fa-mil-iar face. Com-plete Spoiled life — in
2. I'm not one to be for-got. Spoiled rot-ten,

Gtrs. 2 & 3 P.M. — — — — — let ring — — — — — let ring — — — — —

0 0 0 0 0 7 0 0 5 4 3 2 0 0 5 4 3 2 0

E5 A G E5 D5 E5 A G

dis-ar-ray. A sim-ple man, — pow-er drunk. No
so they say. Once burned, for-ev-er marked.

let ring — — — — — let ring — — — — — let ring — — — — —

3 5 4 3 2 0 3 5 4 3 2 0 3 5 4 3 2 0

Chorus

E5 A G E5 A G E5 F#5 G5 F#5

wor - ries — of liv - ing, no more an - y thing. — } Deep in - side, I've

Hurt by just a few, but so man - y have to pay. }

let ring let ring let ring let ring P.M. P.M.

G5 F#5 F5 Bb5 C5 N.C. E5 F#5 G5 F#5 G5 F#5 Ab5 G5 Ab5 G5

seen it rise. Ac - tions pro - gress — to no end.

P.M. P.M. P.M.

To Coda ⊕
Gtr. 4. w/ Fill 1, 2nd time

N.C. E5 F#5 G5 F#5 G5 F#5 F5 Bb5 C5 N.C. E5 F#5 G5 F#5 G5 F#5 Ab5

Mir - ror, mir - ror please look in - side. Do you see the rea - sons that we sin?

P.M. P.M. P.M. P.M.

(cont. in sash)

Fill 1
Gtr. 4

T
A
B

Guitar Solo

E5 F5 Rhy. Fig. 1 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5 E5 F5 E5 F5

Gtrs. 2 & 3 PM PM PM PM PM PM

Gtr. 4 (dist.)

full 13 12 full 13 12 full 13 12

E5 F5 F5 III E5 II Eb5

Gtr. 4 tacet

End Rhy. Fig. 1 E5

(cont. in notation)

Gtr. 1

Gtrs. 2 & 3 divisi

let ring let ring

8 5 4 3

D.S. al Coda

Coda

Gtrs 2 & 3. w/ Rhy. Fig. 1, 2 times

E5 F5 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5 E5 F5 E5 F5

Gtr. 4

hold bend w/ bar

full 15 16

slack

E5 F5 E5 F5 Eb5 E5 F5 E5 F5 E5 F5 C5 B5 Bb5 Ab5 G5

15ma loco 15ma

w/ bar 1/2 w/ bar full

12 9 12 10 11

11 11 11

-1 pitch: C Bb

3

15ma loco

3 3 3 3

P.H. full 1/2

10 10 18 16 13 16 13 10 16 13 16 13 18 16 13 16 13

Gtr 4 w/ Fill 2
Gtr 5 (dist) N.C.

12 8 10 11 12 10 12 (12) 10 12 17 (17) 15 17 15 (17) 15 17 15 (17) 15 17 15

Gtrs 2 & 3

PM PM PM P.M. PM PM P.M. PM PM

3 5 4 3 3 5 6 3 5 4 3 3 5 6 3 5 4 3 3 3 5 6

full full 1/2

10 17 17 (17) 16 17 15 17 15 17 15 17 15 12 14 15 12 13 15 11 13 14 17 10 17

PM PM PM PM PM PM

8 5 4 3 3 3 5 6 6 7 6 5 5 5 7 8

8va

full full full 1/2

19 (19) 17 20 19 (19) 17 19 17 20 19 17 20 19 18 17 20 17 17 20 17 19 (19) 17

PM PM PM PM PM PM PM PM PM

5 7 6 5 5 5 7 8 5 7 6 5 5 5 7 8 5 7 6 5 5 5 7 8

Fill 2
Gtr 4

8va

w/ bar

TAB

15 (15)

Brok - en fin - ger nails dig ging in, scratch my face.

PM PM PM 1/2 PM

0 0 0 0 7 8 7 0 0 0 0 5 7 5 0 0 0 0 5 8 7 0 0 0 0 5 5 8

N.C.(E5) E5 F5 E5 N.C.(E5) A5 E5 D#5 N.C.(E5) A5 Bb5 B5 N.C.(E5) A5 Bb5 F5

Ner - vous, like a cat. Gon - na jump through my skin.

Rhy. Fig. 2 End Rhy. Fig. 2

PM PM PM PM

0 0 0 0 7 8 7 0 0 0 0 5 7 5 0 0 0 0 5 8 7 0 0 0 0 5 5 8

Gtrs. 2 & 3, w/ Rhy Fig. 2, 2 3/4 times

N.C.(E5) E5 F5 E5 N.C.(E5) A5 E5 D#5 N.C.(E5) A5 Bb5 B5 N.C.(E5) A5 Bb5 F5

Shad - ows on the wall stretch - ing out, grope for me.

N.C. E5 F5 E5 N.C. A5 E5 D#5 N.C. A5 Bb5 B5 N.C. A5 Bb F5

(Rea - sons.) Deep in me. (Rea - sons.) Let me be. (Rea - sons.) Let me bleed. (Rea - sons.) Set me free.

N.C. E5 F5 E5 N.C. A5 E5 D#5 N.C. A5 Bb5 B5

(Rea - sons.) Set me free. (Rea - sons.) Set me free. (Rea - sons.) Set me free

N.C. A G E5

(Rea - sons.) The rea - sons that we sin

Gtrs. 2 & 3

PM

0 0 0 0 5 4 3 2 2 0

A Secret Place

Words and Music by Dave Mustaine



Drop D Tuning

- ① = E ④ = D
② = B ⑤ = A
③ = G ⑥ = D

Intro
Free Time

Moderately Fast Rock ♩ = 130
N.C.

Rhy. Fig. 1

**Gtrs. 3 (dist.)
& 4

Intro Free Time

(gong)

Gtr. 1 (dist.)

Gtr. 2 (dist.)

Eb5

G5*

mp w/ slide

mp w/ slide & heavy reverb

mf

P.M.

TAB

*Allow Gtrs. 1 & 2 to sustain through next 4 bars.

**Gtr. 4. elec. sitar arr. for gtr

P.M. ---

P.M. P.M.

P.M. ---

P.M. ---

1 1 1 2 0 0 0 4 4 4 3 0 0 0 6 0 0 6 0 0 0 0 0 0 4 4 4 3 0 0 0

1.

P.M.

P.M. P.M.

P.M.

1 1 1 2 0 0 0 4 4 4 3 0 0 0 6 0 0 6 0 0 0 0 0 0 6 3 4 0 0 0 0 0

2.

Gtr. 3 & 5 (dist.)

Bb

Gtr. 4 tacet

Bb5 C5

G5

F5

Eb5

ff

1 1 1 2 0

Gtr. 4

1 1 1 2 0

1. There's a
3. (I)

End Rhy. Fig. 1

P.M.

Verse

Gtrs. 3, 4 & 5 w/ Rhy. Fig. 1

N.C.

se - cret place — I like to go. — Ev - 'ry —
hide from those — that try to find me.

Gtr 2. w/ Fill 4, 3rd time

one is there, — but their face don't show, —
Scar - y things, — that's right be - hind — me.

Gtr 2. w/ Fill 2, 1st time

If you get in - side — you can't — get out. —
I lost my - self — I must — con - fess. —

To Coda 1

B♭5

There's no com - ing back, — I hear them shout.
I can't ex - plain — how I got in this mess.

Fill 1

Gtr 2

mf w/ slide

TAB

Fill 2

Gtr 2

mf w/ slide

TAB

Fill 4

Gtr 2

mf w/ slide

TAB

Bb5 C5 G5 F5 Eb5 D5 N.C.

Oh. _____ Oh. _____ Oh. _____

Gtr 2

mf
w/ slide

Chorus

Gtr 2 tacet

N.C.

Wel - come to my hide - a-way, my se - cret place. _____

Riff A

Gtrs. 3 & 5

Gtr 6
divisi

How I _____ ar - rived _____ I can't _____ ex-plain.

Rhy. Fill 1 Gtrs. 3 & 5

Gtrs. 3 & 5

Gtr 6
divisi

PM - - -

- - - - 4

T
A
B

You're wel-come too, — if you want to stay.

To Coda 2 ⊕

D.S. al Coda 1

Gtr 2 w/ Fill 3

End Riff A

2. There's a

But ev - 'ry - one — just runs a - way.

⊕ Coda 1

Bridge

Bb5 C5 G5 F5 C5 Eb5

Gtrs. 1 & 5

Let — me in, — get — me out, — Can't — do more —

D5 Ab5 G5 F5 Eb5 D5

— than twist — and shout. — Lost — my soul — with - out — a trace. — Found it a - gain —

Fill 3
Gtr 2

mp
w/ slide

fdbk

TAB

10 10 12 12 (12)

G5 F5 C5 Eb5
 in my se cret place. Let me in, get me out. Can't do more

P.M. -----

D5 Ab5 G5 F5 Eb5 D5
 than twist and shout. Lost my soul with-out a trace, in dis - grace.

(Gtr 5 cont in slash)

*Gtr 3 no tie

Guitar Solo

D5 Gtr 5 tacet N.C.

Gtr 6

P.M. ----- P.M. -----

1/2

Gtr 3

P.M. ----- P.M. ----- P.M. P.M. P.M. -----

First system of musical notation, featuring a treble clef staff with a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings like *P.M.* (Pianissimo). The bottom staff contains a sequence of numbers (5, 6, 5, 5, 6, 5, 3, 5, 6, 5, 6, 5, 6, 5, 3, 5, 3, 6, 5, 5, 7, 7, 5) likely representing fret positions or fingerings.

Second system of musical notation, continuing the piece. It includes a treble clef staff with a key signature of one flat. The notation features notes, rests, and dynamic markings like *P.M.*. The bottom staff contains a sequence of numbers (10, 12, 10, 10, 12, 13, 10, 13, 10, 13, 12, 13, 12, 13, 12, 13, 12, 13, 12, 10, 12, 10, 9, 10, 9, 12, 10, 12) representing fret positions or fingerings. A note is marked with *full* and a wavy line. A footnote indicates: **Vib. bend note only.*

Third system of musical notation, continuing the piece. It includes a treble clef staff with a key signature of one flat. The notation features notes, rests, and dynamic markings like *P.M.*. The bottom staff contains a sequence of numbers (10, 12, 10, 12, 10, 12, 10, 8, 12, 10, 13, 10, 13, 10, 13, 10, 13, 10, 15, 10, 13, 10, 15, 10, 13) representing fret positions or fingerings. A note is marked with *full* and a wavy line. A note is marked with *Sva* (Sustained).

8va

Bb5 C5

6 10 15 13

D.S. al Coda 2

6 10 15 13

Coda 2

Gtrs. 3, 5 & 6: w/ Riff A

My se - cret place. —
(There's a se - cret place. —

Gtrs. 3 & 5 Gtr 2 8va

Gtr 6 divisi mp w/ slide

18 17 15 16

(6) 5 6 7 8 5
(4) 5 4 5 6 8 8

My se cret place —
There's a se - cret place — I like to go. — My se cret place —
There's a

8va

(16) 18 17 15 15 (15) 13

se - cret place. — Just run a way.

8va

18 17 15 15 15 (16) 18 (18) 17 (17)

Gtrs. 3, 5 & 6: w/ Rhy Fill 2

Outro

Gtr 2 tacer

G5

G5 type2

My se - cret place. —

8va

15 16 (16) 13

Gtrs 3 & 5

PM PM

(6) 6 6 8 3 5 8 7

Bb5 G5 type2

Bb5 G5 type2

PM. PM. PM. PM. PM. PM. PM. PM.

5 6 5 8 3 6 8 6 6 5 8 3 6 8 7 5 6 5 6 3 5 8 6 6 5 8 3 6 8 7

Bb5 G5 type2

Bb5 A5

G5 type2

PM. PM. PM. PM. PM. PM. PM.

5 6 5 8 3 5 8 6 6 5 8 3 5 8 7 5 6 5 8 3 5 8 7 5 6 5 8 3 5 8 7

Rhy. Fill 2

Gtrs. 3 & 5

Gtr 6
divisi

TAB

(6) 5 6 7 3

(4) 6 4 5 3 2 1

Have Cool, Will Travel

Words and Music by Dave Mustaine



Intro

Moderately ♩ = 102

Gtrs. 1 & 2 (dist.) E5 Rhy. Fig. 1 A5 A#5 B5 E5 A5 A#5 G5 E5 End Rhy. Fig. 1 A5 A#5 B5 E5 A5 A#5 G5

Verse

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 3 times

E5 A5 A#5 B5 E5 A5 A#5 G5

1. Ma - mas pack _ their lunch - es, kid - dies pack _ their guns. _
2. Face it and fight, or turn high - tail _ and run. _

E5 A5 A#5 B5 E5 A5 A#5 G5

Wish - ing it _ would go _ a - way, _ but no - thing's get - ting done. _
'Til it comes _ back a - gain _ just like the ris - ing sun. _

E5 A5 A#5 B5 E5 A5 A#5 G5

A shot heard 'round the world, _ when a moth - er's ba - by dies. _
Say they do all they can, _ it's just an - oth - er lie. _

E5 A5 A#5 B5 E5 N.C. E5 N.C.

We the peo - ple, point _ our fin - gers, blame and won - der why. _
The an - swer's plain to see, _ no - bod - y, _ wants to try.

Gtrs. 1 & 2

P.M. P.M.

N.C.(F#m)

N.C.(F#m)

Hey, hey, hey.

PM PM PM PM PM PM PM PM PM PM PM PM

4 2 2 2 4 2 3 2 2 6 2 4 2 2 4 2 3 2 2 6 2 4 2 2 4 2 3 2 2 6 2

1.

E5 A5 A#5 B5 E5 A5 A#5 G5

P.M. P.M. P.M. P.M.

(cont. in slash, 2nd time)

Chorus

Gtrs. 1 & 2 **Rhy. Flg. 2**

CS

End Rhy. Fig. 2

Ooh, _____ there's _ no re - cess, _ and _ no rules in _ the school of life

Gtr 3 (clean) **Riff A** End Riff A

ff
w/ tremolo
let ring throughout

7 9 7 9 8 9 9 7 7 7 5 7 5 0 1 2 1 2 1 0 0 7 6 8 8 6 0

E5

C5

If you lis - ten - ver - y close - ly, you'll see what it's like. Have cool will

Guitar Solo

Gtr 3 tacet

E5^{VII}

Rhy. Fig. 3

D5^V

E5^{VII}

G5^V

E5^{VII}

D5^V
End Rhy. Fig. 3

Gtrs. 1 & 2 w/ Rhy. Fig. 3, 3 times

E5

D5

E5

G5

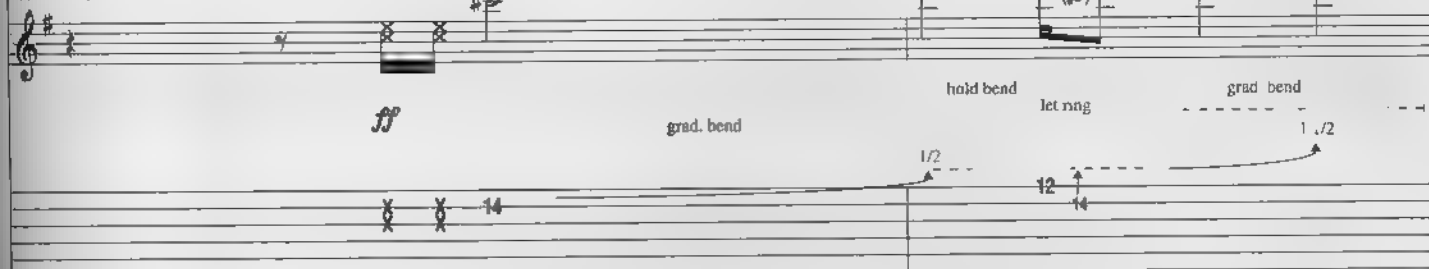
E5

D5



trav - e..

Gtr 4 dist.



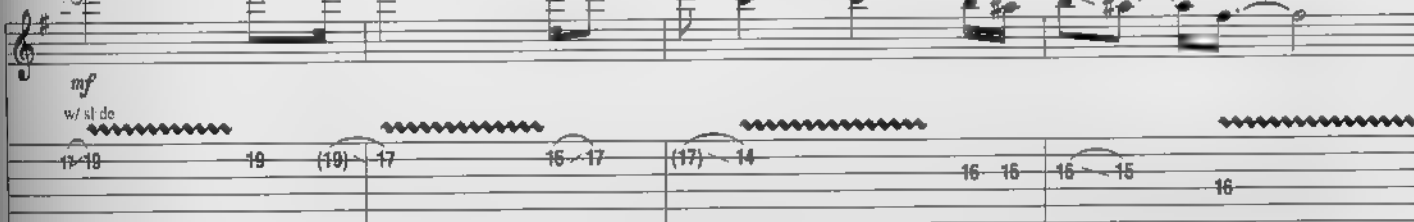
Harmonica Solo

Gtrs. 1 & 2: w/ Riff B

Gtr. 4: w/ Fill. 1

Gtr 5

(w/ sl)



Guitar Solo

Gtrs. 1 & 2: w/ Rhy. Fig. 3, 4 times

Gtr 5 tacet

Gtr 3

E5

D5

E5

G5

E5

D5

E5

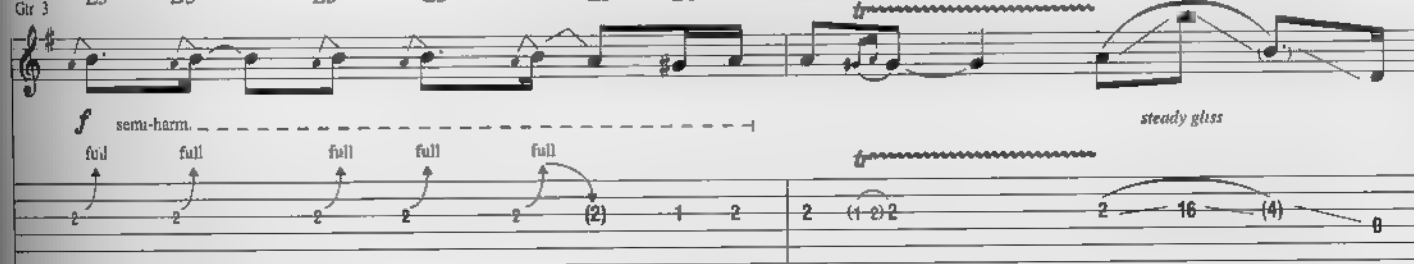
D5

E5

G5

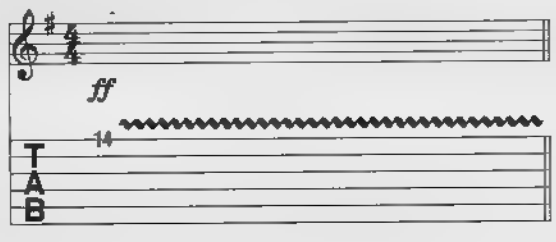
E5

D5



Fill 1

Gtr 4



E5 D5 E5 G5 E5 D5 E5 D5 E5 G5 E5 D5

3 0 2 3 6 2 3 5 2

12 13 12 10 12 10 9 10 9 6 9 6 9 10 9 6 8 6 6 7 5 3 5 3

Harmonica Solo

Gtrs. 1 & 2. w/ Riff B, 4 times
N C

Gtr 5

mf
w/ slide

11 12 11 (11) 9 (9) 15 16 15 15 10 19

Gtr 3

p

mf
f/bk. full

2 3 2 2 4 (4) 4 (4)

Chorus

Gtrs. 1 & 2. w/ Rhy. Fig. 2, 3 3/4 times, simile
Gtr 3 w/ Riff A, 3 3/4 times
Gtr 5 w/ Fil. 2

E5 G5 C5

Ooh, there's no re-cess, and no rules in the

A5 E5 G5

school of life. If you lis-ten ver-y

Riff B

Gtrs. 1 & 2

play 4 times

TAB

4 5 4 2 3 4 2 4 3 0 3 2 5 0

Fil. 2

Gtr 5

w/ slide

TAB

21 21 21 21 21 21 21 21 21 21 21

*Les Paul style electronics, set neck pickup vol. to zero. Flick pickup selector in rhythm.

C5 A5 E5

close - ly, _____ you'll see what it's like. Tell my _____

G5 C5 A5

self it _____ ain't true, they just can-not see.

Gtr 5

mf w/ s.s. ide

f dbx

19 19 17 0 11 12 (12) 14 (14)

E5 G5 C5

But grown up _____ or sewn up, _____ the _____ med-i-cine's worse _____ than

Rva

(14) 12 14 15 (15) 14 (14) 12 12 12 12 14 15

Gtr 3. w/ Riff C A5

A ⑤ open

3 3 3 3 3 3 3 3 3 3 3 3

P M

Gtr 2

the dis - ease. Ah, _____ have cool _____ will

Rva

(15) 17

Riff C Gtr 3

let ring throughout

T 7 6 8 7 8 6 8 7 8 6 7 8 6 8

A 0 7 6 6 7 6 6 8

B 0 7 6 6 7 6 6 8

Outro

Gtrs. 1 & 2 w/ Rhy. Fig. 1, 3 1/2 times

Gtr 5 tacet

E5 A5 A#5 B5

trav - el, _____ ow

E5 A5 A#5 G5 E5 A5 A#5 B5 E5 A5 A#5 G5

Here we go. Have cool will trav-el. Have

Gtr 4

8va

full 19 22 19 22 19 22 19 22 1/4 19 (19) 14

E5 A5 A#5 B5 Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st meas. only E5 A5 A#5 B5

cool, _____ will trav - el _____

grad bend hold bend

full

(14) 14 14 14 14 14 14 14 14

A5V A#5 B5 A5V A#5 Free Time

Gtrs. 1 & 2

w/ bar fdbk.

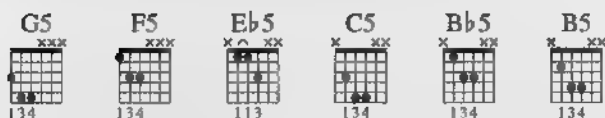
(14) 7 (7) (7) (7)

pitch. A

*w/ msc. fdbk

She - Wolf

Words and Music by Dave Mustaine



Intro

Fast Rock ♩ = 168

Gtrs. 1 & 2 (dist.) N.C.(E5)
Riff A

Intro Riff A musical notation and TAB. The riff is played on a guitar staff with a treble clef and a key signature of one sharp (F#). The TAB line shows the fret numbers for each note.

End Riff A

End Riff A musical notation and TAB. The riff is played on a guitar staff with a treble clef and a key signature of one sharp (F#). The TAB line shows the fret numbers for each note.

Verse

Gtrs. 1 & 2, w/ Riff A, 2 times
N.C.(E5)

Gtr. 3 w/ Fill 1

Verse musical notation and TAB. The verse is played on a guitar staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "1. The moth - er of all that is e - vil. Her lips are poi - son - ous ven - om".

Fill 1

Gtr 3 (dist.)

Fill 1 musical notation and TAB. The fill is played on a guitar staff with a treble clef and a key signature of one sharp (F#). The TAB line shows the fret numbers for each note, including a bend and a vibrato.

Cm

Wick - ed — temp - tress knows how to please.

Gtr. 3: w/ Fill 2

C5 Bb B5 C5 Bb5 B5 C5

Gtrs. 1 & 2 Rhy. Fig. 1

let ring

P.M.

Bb5 B5 C5 Bb5 B5 C5

The

P.M.

Cm

priest - ess — roars, — "Get down on your knees." Ah! —

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 B5 Bb5

let ring

P.M.

End Rhy. Fig. 1

Fill 2

Gtr. 3

mp

w/ bar

+1/2 +1 1/2 +1

TAB

0 (0) 0 (0) (0) (0)

Verse

Gtrs. 1 & 2 w/ Riff A, 2 times
N.C.(E5)

2. The rite of the pray - ing man - tis. Kiss the

Gtrs. 1 & 2 w/ Rhy Fig 1
Cm

bones of the en - chant - ress. Spell - bound - search-

Gtr. 3

mf

16 16 16 16 16 16 16 16 14 14 12 14 12 14 12 15 (15)

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5

- ing through the night A

8va

full

10 10 10 10 (10) 10 (10) 10

* Top str caught under bend finger

Cm

C5 Bb5 B5 C5 Bb5 B5 C5 Bb5 B5 C5 B5 Bb5

howl - ing man sur - ren - ders the fight, the fight.

8va

loco

1/2

(16) 10 10 8 10 8 10 8 10

Gtr 3 tacet
G5
Rhy. Fig. 2

Chorus

Gtrs
1 & 2

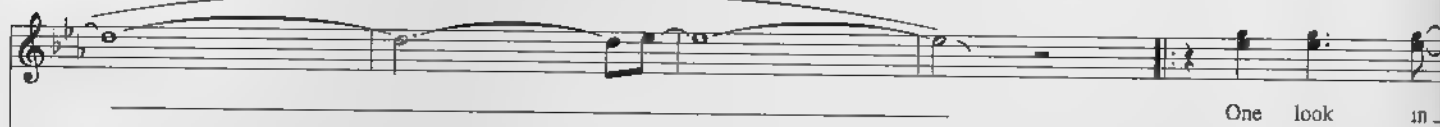
F5

Eb5

End Rhy. Fig. 2

C5

Bb5



One look in —

Gtr 4
(dist.)

Riff B

mf

P.M.

End Riff B

* Gtr 4

Gtr 5 (dist.)
divisi



* 1st time only

Gtr 4 tacet

F5

Eb5

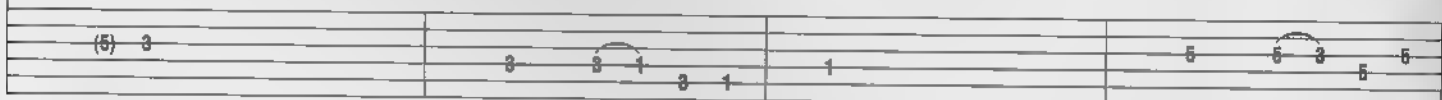
C5

Bb5



— her lust - ing eyes, — sav - age fear — in you — will rise. — Teeth of ter -

Gtr 5



1.

2.

F5

G5

D Eb D C Bb C5
5fr 6fr 5fr 3fr 6fr

To Coda ⊕

D Eb D C Bb
5fr 6fr 5fr 3fr 6fr



- ror sink - ing in. — The bite — of the she - wolf. — wolf.



⊕ Coda
Bridge

C5

Bb5

Be - ware what stalks you in the night. Be - ware the she -

Gtrs 1 & 2

P.M.

Ab5

G5

- wolf and her bite. Her mys - tic lips tell on - ly lies.

P.M.

P.M.

Bb5

B5

C5

Be - ware what stalks

P.M.

Bb5

Ab5

you in the night. Be - ware the she - wolf and her bite.

P.M.

P.M.

G5 Bb5 B5 C5

Her hid - den will to kill in dis guise.

Gtr 3

PM

PM

Guitar Solo

Bb5

Riff C

(5) 3 4 6 4 3 4 3 6 3

Rhy. Fig. 3

PM

PM

(5) 3 3 3 3 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1

A5 G5 Bb5 B5 C5 * End Riff C

Gtr 4

Gtr. 3 divisi

1 1 3 3 1 3 1 1 3 3 3 1 3 3 4 9/5

End Rhy Fig. 3

PM

PM

PM

4 4 4 4 4 4 4 4 4 4 4 4 3 3 3 3 3 3 1 1 1 1 2 4 4 4 4

† Gtr 3 to the right of slash in TAB

Gtrs. 1 & 2 w/ Rhy Fig 3
Gtr 3 w/ Riff C

Gtr 4

Bb5

Ab5 G5 Bb5 B5 C5

Gtr 5 w/ Riff D, 3rd time

Gtr 4 Bb5 Ab5 G5 B5 C5 play 4 times *

Gtr 3

play 4 times *

Gtrs. 1 & 2

PM 4 PM 4 PM 4 PM 4 play 4 times *

* Notes are tied 1st 3 times on y.

Riff D
Gtr 5

* Note is tied from repeat, not played 1st time.

** Note is tied 1st time only

Gtrs.
1 & 2

B \flat 5

A \flat 5

G5

Gtr 4

Staff 1: Treble clef, key signature of two flats. Measures 1-3 contain eighth-note patterns with slurs. Measure 1: G4, A4, B4, A4, G4. Measure 2: A4, B4, C5, B4, A4. Measure 3: G4, A4, B4, A4, G4.

Staff 2: Bass clef, measures 1-3 contain fingerings (0, 8, 8, 6, 8, 6, 8, 8, 7, 6, 8, 8, 6, 8, 8, 6, 8, 8, 4).

Gtr 3

Staff 1: Treble clef, key signature of two flats. Measures 1-3 contain eighth-note patterns with slurs. Measure 1: G4, A4, B4, A4, G4. Measure 2: A4, B4, C5, B4, A4. Measure 3: G4, A4, B4, A4, G4.

Staff 2: Bass clef, measures 1-3 contain fingerings (4, 4, 4, 3, 4, 3, 5, 4, 3, 4, 4, 4, 3, 4, 3, 6, 4, 1, 4, 4, 4, 3, 4, 3, 6, 4, 8).

Staff 1: Treble clef, key signature of two flats. Measures 4-5 contain eighth-note patterns with slurs. Measure 4: G4, A4, B4, A4, G4. Measure 5: A4, B4, C5, B4, A4.

Staff 2: Bass clef, measures 4-5 contain fingerings (4, 4, 4, 3, 4, 3, 5, 4, 3, 4, 4, 4, 3, 4, 3, 6, 4, 1, 4, 4, 4, 3, 4, 3, 6, 4, 8).

Staff 1: Treble clef, key signature of two flats. Measures 6-7 contain eighth-note patterns with slurs. Measure 6: G4, A4, B4, A4, G4. Measure 7: A4, B4, C5, B4, A4.

Staff 2: Bass clef, measures 6-7 contain fingerings (4, 4, 4, 3, 4, 3, 5, 4, 3, 4, 4, 4, 3, 4, 3, 6, 4, 1, 4, 4, 4, 3, 4, 3, 6, 4, 8).

Staff 1: Treble clef, key signature of two flats. Measures 8-9 contain eighth-note patterns with slurs. Measure 8: G4, A4, B4, A4, G4. Measure 9: A4, B4, C5, B4, A4.

Staff 2: Bass clef, measures 8-9 contain fingerings (4, 4, 4, 3, 4, 3, 5, 4, 3, 4, 4, 4, 3, 4, 3, 6, 4, 1, 4, 4, 4, 3, 4, 3, 6, 4, 8).

Vortex

Words and Music by Dave Mustaine



Intro
Fast Rock ♩ = 180

B5

Gtr 2 (dist.)

Gtr 1 (dist.) Riff A

(fdbk. and effects)

approx 4 sec

TAB

2 2 4 2 2 8 2 2 2 3 2 0 2 0 4 2 0

TAB

2 2 4 2 2 8 2 2 3 2 0 4 2 0 3 2 0 4 2 0 2 2 4 2 2 3 2 2

N.C.

(cont. in notation) Gtrs. 1 & 2

End Riff A Riff B

End Riff B

P.M.

TAB

2 3 2 0 2 0 4 2 0 2 0 1 2 3 6 4 2 6 2 3 4 6 5 4

Gtr 1. w/ Riff A
B5
Rhy. Fig. 1

Gtr 2 //

B5/G

//

A5

//

B5

//

Gtrs. 1 & 2. w/ Riff B
N.C.

End Rhy. Fig. 1

TAB

Verse

B5 D5 G5 F#5 F5

1. In ter - nal com - bus - tion,
2. As me - di - e - val as Mer - lin,

Gtrs. 1 & 2

Rhy. Fig. 2

End Rhy. Fig. 2

P.M.

B5 D5 G5 F#5 F5

mul - ti - ple per - son - al i - ties.
a pact for pow - er was made.

End Rhy. Fig. 2

P.M.

Gtrs 1 & 2; w/ Rhy Fig 2. s mule

B5 D5 G5 F#5 F5 B5

Lu - ci - fer Ter - ror in - side of me,
in tran - si - tion.

It's time,

a mask of

D5 G5 F#5 F5

si - lent ag - o - ny.
time the price was paid.

Curse the fall - ing rain.
Scorch - ing the do - main.

Chorus

Gtr. 1 w/ Riff A

Gtr. 2 w/ Rhy Fig. 1

B5

B5/G

A5

The vor - tex of pain.

1.

Gtrs. 1 & 2; w/ Riff B
N.C.

2.

B5

Bridge
Half-Time Feel
N.C.

N.C.

Gtrs 1 & 2

Rhy. Fig. 3

PM

tel - es -

2 0 1 2 3 5 4 2 5 2 3 4 5 4 3 2 0 0 2 0 0 0 0 1

Bb5 F5

tic mes - sage writ - ten in tor - ment.

PM PM PM PM PM PM PM

0 1 0 0 1 0 0 0 2 0 0 0 0 1 0 1 0 0 2 0 0 0 0 1

N.C.

B5

Howl out dirg - es like the horns of Jer - i cho. Dis -

End Rhy. Fig. 3

PM PM PM PM PM PM PM PM PM PM PM

0 0 2 0 0 0 1 0 1 0 0 1 0 3 0 0 0 2 0 0 0 0 1 0 1 0 0 1

Gtrs. 1 & 2 w/ Rhy Fig. 3

N.C.

3

tort - ed fac - es ir - ris - ing in rage.

Bb5 F5 N.C.

3

Walls of pur ga - to - ry tum ble down. End - less

Interlude

End Half-Time Feel

B \flat 5 N.C.(B5) (D5)

death. (Whispered:) The jewels of a crown.

Gtrs. 1 & 2

P.M. P.M. P.M.

(G5) F#5 F5

Guitar Solo

B5 B A *Bm7 A B A

⑤ ⑤ ⑤ ⑤ ⑤ ⑤

2fr open open 2fr open

Rhy. Fig. 4

Gtrs. 1 & 2

play 4 times Gtr 3 (dist.)

mf

P.M. P.M. P.M. P.M. P.M. P.M.

* Bass plays root.

B5 B A Bm7 A B A B5 B A Bm7 A B A

⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤

2fr open open 2fr open 2fr open open 2fr open

P.M. P.M. P.M. P.M. P.M. P.M.

B5 E A5 \vee G5 E G5 A5 \vee A B A Bm7

⑤ ⑤ ⑤ ⑤ ⑤ ⑤ ⑤

open open open 2fr open open 2fr open

End Rhy Fig. 4

Gtrs. 1 & 2. w/ Rhy Fig. 4

P.M. P.M. P.M. P.M. P.M.

B5 Bm7 B5 Bm7

B5 N.C. A5^v G5 N.C. G5 A5^v N.C.

C#5 G# G5 C# E C#5 C# G5 C# E C#5

Gtrs 1 & 2

4fr 4fr 7fr 4fr 4fr 7fr

P.M. P.M. P.M. P.M.

C# G5 C# E C#5 C# G5 A5^v

4fr 4fr 7fr 4fr

P.M. P.M. P.M.

8va hold bend hold bend

Gtrs. 1 & 2 w. Rhy Fig 4, 1st 7 meas
B5

loco

Bm7

3 P.M. 3 P.M. P.H. 3 P.M. 3 P.M.

B5

Bm7

8va

full full fu

B5

Bm7

8va

holu bend holu bend

full

B5

NC A5 G5 NC C5 Bb5

6

ful

Gtrs. 1 & 2

P.M. P.M.

Outro

Gtr 3 w/ Fill 1, 1st time

N.C.

Gtrs. 1 & 2 Rhy. Fig. 5

Gtr 4 w/ Fill 2

Gtrs. 1 & 2: w/ Rhy Fig. 5, 2 times

Gtr 4 w/ Fill 2

Gtr 1. w/ Rhy Fig. 1

A5^v

Gtrs 1 & 2

Fill 1

Gtr 3

Fill 2

Gtr 4 (dist.)

* Play 1st & last time only

FFF

Words and Music by Dave Mustaine, David Ellefson, Marty Friedman and Nick Menza

Intro

Fast Rock ♩ = 186
Double-Time Feel

Gtrs. 1 & 2 (dist.)
B5 Rhy. Fig. 1

B5/G

B5

B5/G

The Intro section consists of four measures of music. The guitar part (Gtrs. 1 & 2) is in the key of B5 and uses a distorted sound. The bass part (B) is in the key of B5/G. The rhythm is double-time, with a tempo of 186 beats per minute. The notation includes a treble clef for the guitar and a bass clef for the bass. The guitar part features a series of eighth notes and chords, while the bass part features a series of eighth notes and chords. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

The Verse section consists of four measures of music. The guitar part (Gtrs. 1 & 2) is in the key of B5 and uses a distorted sound. The bass part (B) is in the key of B5/G. The rhythm is double-time, with a tempo of 186 beats per minute. The notation includes a treble clef for the guitar and a bass clef for the bass. The guitar part features a series of eighth notes and chords, while the bass part features a series of eighth notes and chords. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

The Verse section consists of four measures of music. The guitar part (Gtrs. 1 & 2) is in the key of B5 and uses a distorted sound. The bass part (B) is in the key of B5/G. The rhythm is double-time, with a tempo of 186 beats per minute. The notation includes a treble clef for the guitar and a bass clef for the bass. The guitar part features a series of eighth notes and chords, while the bass part features a series of eighth notes and chords. The notation is written in a standard musical notation style, with a key signature of one sharp (F#) and a time signature of 4/4.

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G5 A5

how much long - er will it take?
our fi - nal re prieve.

End Rhy. Fig. 2

P.M. P.M.

Gtrs. 1 & 2 w/ Rhy Fig 2
B5 D5 G5 B5

Burn-ing up the tents
sist the war ma - chine,

of the rank and file.
don't get in its path.

G5 N.C. B5 G5 A5

Ex - ter - mi - nate their lives,
Fight to die a free man,

crack a de - mon smile.
and reap the af - ter - math.

E5 G5 C5

Crush-ing down, cav - ing in our

Gtrs. 1 & 2

P.M. P.M. P.M. P.M.

B5 G5 C5 N.C. E5 G5 C5

will to live. Get ting rid of man's mis takes, To take a lost life,

P.M.

End Double-Time Feel	Half-Time Feel
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Gtrs. 1 & 2: w/ Rhy Fig. 1, simile

B5

B5/G

D5

lock it up, break it down. { 1. How much more can we take?
2. I don't know how much more I can take. }

P M.

P M. w/ phase

*w/ octaver set 1 octave below

B5

B5/G

B5

B5/G

dom, fight au - thor - i - ty. _____ Fight for an -

16	16	14	16	(16)	19	18	19	(19)	12
----	----	----	----	------	----	----	----	------	----

16	16	14	16	(16)	19	18	19	(19)	12
----	----	----	----	------	----	----	----	------	----

A5

F45

End Half-Time Feel

Ctrs. 1 & 2: w/ Rhy Fill 1, 1st time

* y - thing.

My coun - try 'tis of me.

End RIFT A

9	9	(9) \ 9 / 9	(9) \	9	9	(9) \ 9 9	(9) \	6	6
---	---	-------------	-------	---	---	-----------	-------	---	---

Gtrs. 1 & 2

PM

TAB

5 5 5 5 5 5 5 5 5 5 5 5 5 5 5 5

Guitar Solo Double-Time Feel

Gtr. 3 tacet

Gtr. 4
(dist.)

B5

C5

B5

mf

Gtrs.

1 & 2

Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

C5

N.C.

B5

P.M. P.M. P.M.

C5

F#5

G5

A5

End Rhy. Fig. 3

P.M. P.M. P.M. P.M. P.M. P.M.

The image shows a musical score for 'The Wind' by Gustav Mahler. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It features various musical notations including notes, rests, and a wavy line indicating a tremolo. Above the staff, the notes are labeled with their approximate frequencies: C5, F#5, G5, and A5. The bottom staff is a lower line, possibly for a cello or double bass, showing fingerings (e.g., 17, 16, 17, 15, 14, 17, 14, 16, 17, 14, 17, 14, 17, 17) and dynamics (e.g., full, full, full, full, full, full). The score is divided into measures by vertical bar lines.

Half-Time Feel

N.C.(BS)

(C5)

The image shows a musical score for the song "The Sound of Music". The top staff is the vocal line, and the bottom staff is the piano accompaniment for Chorus 4. The vocal line includes the lyrics "Fight!" and "The Sound of Music". The piano accompaniment features a melody with triplets and a bass line with fingerings.

Gtrs. 1 & 2

[illegible]

*Bend both strings w/ ring finger.

(B5) (C5) N.C. End Half-Time Feel

Fight! 8va

1 1/2

steady gliss.

full

P.M.

2 2 2 2 2 2 0 0 2 2 2 2 2 2 0 0 3 3 3 3 3 3 3 3 0 2 3 0

Double-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 3, last 4 meas. only

B5

C5

Fight! 8va

hold bend

full

17 17 18 17 (17) 16 17 19 14 15 17 17 16 18 15 16 14 12 14 14 12 14 12 17 14 16 17

End Double-Time Feel

Chorus Half-Time Feel

Gtrs. 1 & 2: w/ Rhy. Fig. 1, 1st 4 meas. only, 2 times

Gtr. 3: w/ Riff A, 1st 4 meas. only, 2 times

B5

F#5 loco

G5

A5

full

hold bend

grad. bend

2

full

14 14 14 16 16 (16) 17 16 15 15 (15) 12 9 7 9

Gtr. 4 tacet
B5/G

B5

B5/G

Fight for free - dom, fight au - thor - i - ty.

B5 B5/G B5 B5/G

Fight for an - y - thing. It's my coun - try.

Gtrs. 1 & 2: w/ Rhy. Fig. 1, simile
Gtr. 3: w/ Riff A

B5 B5/G B5

Fight for free - dom,

mf
w/ phase

15 15 14 15 10 17 19 (19) 12 15 15 14 15 10 17 19

*w/ octaver set 1 octave below.

B5/G B5 B5/G

fight au - thor - i - ty. Fight for

(19) 12 15 15 14 15 10 17 19 (19) 12

A5 F#5 Gtrs. 1 & 2: w/ Rhy. Fill 1

an - y - thing. My coun - try 'tis of me. ____

10 10 (10) 10 10 (10) 10 10 (10) 10 10 (10) 7 7

Rhy. Fill 1
Gtrs. 1 & 2

T
A
B

4
4
2